

Ouverturen

von Kéler Béla.



Op. 73. Lustspiel-Ouverture. (Es dur.)		
Partitur	netto	5,—
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Für Pianoforte zu 6 Händen		2,—
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Für Pianoforte zu 4 Händen		2,50
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Für Pianoforte zu 2 Händen		1,80
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Für Militärmusik. Stimmen	netto	3,60
Für Pianoforte zu 2 Händen		1,80
Für Pianoforte zu 4 Händen		2,50

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Für Pianoforte zu 2 Händen		1,50
Für Pianoforte zu 4 Händen		2,30

LEIPZIG

Eigentum des Verlegers für alle Länder.

C. F. W. SIEGEL's Musikalienhandlung
(R. LINNEMANN).

Aufführungsrecht vorbehalten.

Zu den vorstehenden Ouverturen ist auch eine Direktionsstimme (in Abschrift) zum Preise von je netto M. 5,— erschienen.

Bei 12stimmigem Orchester sind erforderlich: Violino I und II, Viola, Bass, Flauto, Clarinette, Fagotto (oder Violoncello), Corno I und II, Trombe I und II und Trombone.

Bei 15stimmigem Orchester kommen hinzu: Violoncello, Clarinette *fig.* und Fagott (oder gran Corno).

Zur vollständigen Orchester gehören ausserdem alle übrigen Stimmen.

Herrn Capellmeister Franz von Suppé gewidmet.
Französische Lustspiel-Ouverture.

Secondo.

Allegro maestoso.

Kéler Béla, Op. 411.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system continues with various chords and melodic lines. The third system features a piano (*p*) dynamic marked with a star symbol. The fourth system shows a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) section. The fifth system ends with a forte (*f*) dynamic and a 3/4 time signature.

Herrn Capellmeister Franz von Suppé gewidmet.
Französische Lustspiel-Ouverture.

3

Allegro maestoso.

Primo.

Kéler Béla, Op. 111.

Piano.

f

The musical score is written for a piano and consists of 32 measures. It is in 3/4 time and the key signature has two flats (B-flat major). The tempo is marked 'Allegro maestoso' and the movement is 'Primo'. The score is dedicated to Herr Capellmeister Franz von Suppé. The piano introduction begins with a forte (f) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings (f, p). The score is written in a standard musical notation style with a clear layout and a professional appearance.

Secondo.

Andante molto sostenuto.

Andante molto sostenuto.

1 *p* *pp* 2

pp *p* *pp* *p*

pp *p* *pp* *p*

poco a poco crescendo *rallent.* *a tempo*

pp *p* *pp* *p*

pp

Allegro vivace.

[illegible]

Primo.

Allegro vivace.

f *p* *p* *f*

p

ff

p *poco rallent.* *a tempo*

crescendo

Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano staff begins with a forte fortissimo (*ff*) dynamic and a tempo marking of *Qu.* (Quadrante). The bass staff features a series of eighth notes and quarter notes, with a crescendo hairpin.

System 2: The piano staff starts with a piano (*p*) dynamic and a tempo marking of *Qu.*. The bass staff continues with eighth notes and quarter notes, including a crescendo hairpin.

System 3: The piano staff begins with a piano (*p*) dynamic and a tempo marking of *Qu.*. The bass staff features a series of eighth notes and quarter notes, with a crescendo hairpin.

System 4: The piano staff starts with a piano (*p*) dynamic and a tempo marking of *Qu.*. The bass staff continues with eighth notes and quarter notes, including a crescendo hairpin.

System 5: The piano staff begins with a piano (*p*) dynamic and a tempo marking of *Qu.*. The bass staff features a series of eighth notes and quarter notes, with a crescendo hairpin.

System 6: The piano staff starts with a piano (*p*) dynamic and a tempo marking of *Qu.*. The bass staff continues with eighth notes and quarter notes, including a crescendo hairpin.

This page of musical notation is for a piano piece, marked "Primo." in the upper right corner. The page number "9" is also in the upper right. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various dynamics and articulations:

- System 1:** Treble staff has a *ff* dynamic and a fermata. Bass staff has a *ff* dynamic and a fermata.
- System 2:** Treble staff has a *p* dynamic and a fermata. Bass staff has a *ff* dynamic and a fermata.
- System 3:** Treble staff has a *p* dynamic and a fermata. Bass staff has a *p* dynamic and a fermata.
- System 4:** Treble staff has a *ff* dynamic and a fermata. Bass staff has a *ff* dynamic and a fermata.
- System 5:** Treble staff has a *p* dynamic and a fermata. Bass staff has a *p* dynamic and a fermata.
- System 6:** Treble staff has a *p* dynamic and a fermata. Bass staff has a *p* dynamic and a fermata.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.

Secondo.

The musical score is written for piano and organ. It consists of six systems of staves. The first system shows a piano introduction with a forte (*ff*) organ part. The second system features a piano part with a *p* dynamic and an organ part with a *p* dynamic. The third system continues the piano and organ parts. The fourth system shows a piano part with a *ff* dynamic and an organ part. The fifth system features a piano part with a *rit.* (ritardando) marking and an organ part. The sixth system shows a piano part with a *a tempo* marking and an organ part. The score includes various musical notations such as notes, rests, and dynamic markings.

ff *Q.*

p

ff *Q.*

rit.

a tempo

p

Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of staves. The first system shows a piano introduction with a treble staff featuring eighth-note patterns and a bass staff with sustained chords. Dynamics include *f* and *p*. The second system continues the piano part with a treble staff of eighth notes and a bass staff of chords, marked *f*. The third system features a complex bass line with triplets and sixteenth notes, marked *f*. The fourth system includes a tempo change to *a tempo* and a *rit.* marking, with a *ff* dynamic. The fifth and sixth systems continue the bass line with triplets and sixteenth notes, marked *f*. The score concludes with a final measure in the sixth system.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking and a fermata over a note. The second system features a forte (*f*) marking and a crescendo hairpin. The third system includes a piano (*p*) marking and a fermata. The fourth system has a forte (*f*) marking and a crescendo hairpin. The fifth system includes a piano (*p*) marking and a fermata. The sixth system features a piano (*p*) marking and a fermata. The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.

p *f* *p* *f* *p* *p*

loco *loco* *rit.* *ff* *atempo*

Secondo.

First system of the musical score. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The lower staff is also in bass clef with the same key signature and contains a rhythmic accompaniment. The lyrics "po - co rallentando" are written below the lower staff.

Second system of the musical score. The upper staff continues the melodic line, now with a treble clef and a key signature change to one flat (B-flat). It includes a piano (*p*) dynamic and a slur. The lower staff continues the rhythmic accompaniment. The tempo marking "a tempo" is written above the upper staff.

Third system of the musical score. The upper staff continues the melodic line in treble clef. The lower staff continues the rhythmic accompaniment in bass clef.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff includes the lyrics "cre - scen - do" and a fortissimo (*ff*) dynamic marking.

Fifth system of the musical score. The upper staff continues the melodic line. The lower staff includes a piano (*p*) dynamic marking and a fortissimo (*ff*) dynamic marking.

Sixth system of the musical score. The upper staff continues the melodic line. The lower staff includes a piano (*p*) dynamic marking.

po - co rallen - - tan -

- do a tempo

ff

* p

ff * p

Secondo.

The musical score is written for piano and bass. It consists of six systems of staves. The first system is in bass clef and includes the dynamic marking *ff* and the tempo marking *Qu.*. The second system is in treble clef. The third system is in bass clef and includes the dynamic marking *p*. The fourth system is in bass clef and includes the dynamic marking *p*. The fifth system is in bass clef and includes the tempo markings *rit.* and *a tempo*. The sixth system is in bass clef and includes the dynamic marking *f*. The score features a variety of musical notations, including chords, melodic lines, and rests.

The musical score for the 'Primo' section consists of 12 measures. It is written for piano and features a complex texture with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat). The score includes the following dynamic and tempo markings:

- Measure 4:** *ff* (fortissimo)
- Measure 8:** *p* (piano)
- Measure 10:** *rit.* (ritardando)
- Measure 11:** *a tempo*
- Measure 12:** *f* (forte)

The score is divided into six systems, each with a grand staff (treble and bass clef). The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-10, the fourth system contains measures 11-12, and the fifth and sixth systems contain measures 13-14 and 15-16 respectively.

Secondo.

First system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *p* (piano) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *ff* (fortissimo) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *ff* (fortissimo) dynamic. The key signature is two flats (B-flat and E-flat).

Third system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *p* (piano) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *p* (piano) dynamic. The key signature is two flats (B-flat and E-flat).

Fourth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *p* (piano) dynamic. The key signature is two flats (B-flat and E-flat).

Fifth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The key signature is two flats (B-flat and E-flat).

Sixth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The right hand (treble clef) plays a series of chords and single notes, starting with a *f* (forte) dynamic. The key signature is two flats (B-flat and E-flat).

Primo.

19

Più mosso.

Secondo.

This musical score is for a piece titled "Secondo." It is written for piano and features a variety of musical notations and dynamics. The score is organized into six systems, each with a grand staff (treble and bass clefs).

- System 1:** The first system begins with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes in the bass clef, with some chords in the treble clef.
- System 2:** The second system continues the piano texture, featuring more complex chordal structures in the treble clef.
- System 3:** The third system introduces a forte (*ff*) dynamic. The music becomes more complex, with rapid sixteenth-note passages in the bass clef and chords in the treble clef.
- System 4:** The fourth system continues the forte texture, with similar rapid passages and chords.
- System 5:** The fifth system features a piano (*p*) dynamic and a crescendo marking (*poco a poco crescen-*). The music includes a melodic line in the treble clef and chords in the bass clef. A *do* marking is present above the treble clef. The system ends with a forte (*ff*) dynamic.
- System 6:** The sixth system continues the forte texture, with rapid sixteenth-note passages in the bass clef and chords in the treble clef.

The score includes various musical notations such as notes, rests, chords, and dynamic markings. The key signature is one flat (B-flat).

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, measures 5-8. The right hand continues with chordal textures and melodic fragments. The left hand maintains the eighth-note accompaniment. A *p* (piano) dynamic is marked in measure 6.

Third system of musical notation, measures 9-12. The right hand shows more complex chordal structures. The left hand's accompaniment continues. A *f* (forte) dynamic is marked in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features arpeggiated chords and eighth-note patterns. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a series of chords. The left hand continues with the eighth-note accompaniment. Dynamics include *p* (piano), *ff* (fortissimo), and the instruction *poco a poco crescendo*.

Sixth system of musical notation, measures 21-24. The right hand features a series of chords. The left hand continues with the eighth-note accompaniment.

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aus dem Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

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Op. 104. Ballade	2,-	bündlertanz. Damals. Ländler)		Richter, Alfr. Op. 3. Perpetuum mobile f. d. linke Hand	1,80
Op. 118. Pensée fugitive	2,-	Heft 2. (Romanze. Humoreske. Legende. Im Cirkus.	3,-	Op. 16. Aus der Zopfzeit. Drei Stücke.	
Op. 121. Schlummerlied	1,-	Menuett)		No. 1. Gavotte	1,80
Egghard, Jules. Op. 156. Mon petit Oiseau. Bluette	1,40	Heft 3. (Novellette. Nachtstück. A la Hongroise.	3,-	No. 2. Menuett	1,80
Op. 165. Fleur des Alpes. Tyrolienne	1,40	Improptu. Das Album)		No. 3. Giga	2,-
Op. 215. Oh, ma chère Styrie! (Des Steirers Heim-	1,50	Heft 4. (Elegie. Daheim. Klage. Balladenmässig.	3,-	Op. 17. Valse-Caprice	1,80
weh.) Mélodie		Abschiedslied)		Op. 18. Sechs Bagatellen	2,50
Eschmann, J. Carl. Nachgelassene Klavier-Kom-		Zwölf ausgewählte Lieder von Robert Franz, übertr.	2,50	Riedel, Aug. Op. 4. Zwanzig kleine Stücke zur Bil-	1,50
positionen, herausgeg. v. Theod. Kirchner.		Heft 1 u. 2	je	dung des Vortrags u. d. rhythmischen Gefühls. Heft 1 u. 2 je	
Op. 64. Trifolium. Drei Stücke.		Kleinmichel, R. Op. 11. Capriccio (E dur)	2,-	Rubinstein, Ant. Op. 3. Deux Mélodies	1,-
No. 1 (Prälude) u. No. 2 (Improptu)	je	Op. 23. Fünf Stücke. Heft 1 u. 2	je	Op. 69. Cinq Morceaux. Nouv. Edition revue par l'auteur.	
No. 3 (Scherzo)	2,30	Op. 46. Zehn Blumenstücke.	je	No. 1. Caprice (As dur)	1,75
Op. 74. Waldabendsbilder. Zehn Stücke.		No. 1-6, 9, 10	je	No. 2. Nocturne (G dur)	1,-
Heft 1. (Waldeinsamkeit. Waldmärchen. Von ferne		No. 7	je	No. 3. Scherzo (Amoll)	1,75
herüber)	2,50	No. 8	1,-	No. 4. Romance (H moll)	1,25
Heft 2. (Bei der Waldkapelle. Einsame Wanderung.		Köhler, L. Op. 121. Dreissig melodische Kinder-	1,50	No. 5. Toccata (D moll)	2,-
Freundliche Begegnung. Notturmo)	2,50	stücke f. d. Unterricht. Heft 1-3	je	Op. 71. Trois Morceaux. Nouv. Edition revue par l'auteur.	
Heft 3. (Zwi-licht. Muckentanz im Zwi-licht. Puck)	2,50	Op. 203. Exerzieren in Läufen, Arpeggien und	1,75	No. 1. Nocturne (As dur)	1,25
Op. 76. Zum Vorspielen. Sonatine im modernsten	2,-	Verzierungen f. d. Unterricht.	1,50	No. 2. Mazurka (F moll)	1,25
Stile ohne grössere Spannungen		Heft 1	1,50	No. 3. Scherzo (Des dur)	1,50
Op. 77. Drei Charakterstücke. (Marsch-Notturmo -		Heft 2	2,50	Rubinstein, Nik. Deux Feuilles d'Album. Nouvelle	
Walzer in Arabesken - Im Rittersaal.) No. 1-3 je	1,80	Kuhe, W. Op. 73. Faust de Gounod. Fantaisie de Salon	2,50	Edition	
Op. 79. Studien und Bilder aus dem Atelier eines		Op. 78. Rayons d'argent. Caprice-Etude	2,-	Schulhoff, J. Improptu lyrique	1,25
Musikers. Zwölf Stücke.		Op. 83. Bacchanale	2,-	Schumacher, P. Op. 11. Vier Konzert-Etuden.	-75
Heft 1. (Präludium. Sommerzeit [Libellen am		Op. 84. Au Bord de la Mer. Nocturne	1,50	No. 1. (C moll)	1,30
Bache). Trotzköpfchen. Sirenen und Najaden)	2,-	Op. 138. Zigeuner-Trinklied	1,50	No. 2. (E moll)	-80
Heft 2. (Studie. Im Salon: a) Amorettengruppe.		Kullak, Th. Op. 115. Valse-Caprice	2,50	No. 3. (As dur) u. No. 4. (D moll)	je
b) Sylphide. Studie)	2,30	Op. 116. Bolero	2,25	Op. 12. Zwei instruktive Sonatinen f. fortgeschr. Schüler.	
Heft 3. (Cupido in der Schmiede. Spätherbst [Land-		Lichner, H. Op. 132. Drei Sonatinen, instruktiv und	1,40	No. 1. (C dur)	1,30
schaftsbild, Elegie]. Am Kamin. Tempo di		fortschreitend. (C dur. G dur. F dur.) No. 1-3.	je	No. 2. (F dur)	1,50
Tarantella)	2,50	Op. 135. Ball-Scenen. Leichte und melodische Tanz-		Op. 13. Drei Stücke.	
Förster, Alban. Op. 30. Sechs Charakterstücke.		weisen. (Polonaise. Polka. Walzer. Galopp. Tyro-	-80	No. 1. Fantaisie lugubre (B moll)	1,50
No. 1. Reiselust	1,80	lienne. Mazurka.) No. 1-6	je	No. 2. Nocturne (As dur)	1,50
No. 2. In ungarischer Weise	1,80	Op. 149. Sechs Sonatinen in den leichtesten Dur-		No. 3. Polonaise (C moll)	2,30
No. 3. Lauschiges Platzchen	1,-	und Molltonarten, instruktiv und fortschreitend. (C dur.		Op. 19. Aus der Jugendzeit. Vierundzwanzig instruk-	
No. 4. Humoreske	1,50	Amoll. G dur. Emoll. F dur. D moll.)		tive Stücke von mittlerer Schwierigkeit.	
No. 5. Letztes Wiedersehen	1,-	No. 1, 2, 4-6	je	Heft 1 u. 4	je
No. 6. Nacht-Ritt	1,50	No. 3	1,50	Heft 2, 3, 5	je
Op. 63. Lebensfrühling. Acht Stücke für die Jugend.		Op. 284. Vier instruktive Sonatinen. (C dur. G dur.	1,30	Op. 33. Drei Nottornos.	
Heft 1. (Ernsthafte Geschichte. Schalk. Haschen.		F dur. D dur.) No. 1-4	je	No. 1. Italienische Sommernacht	1,30
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Franz, Robert. Zwölf ausgewählte Lieder, übertr.		Ruinen von Athen	3,-	v. C. Reinecke. Heft 1-4	je
v. Theod. Kirchner. Heft 1 u. 2	2,50	Fantasie und Fuge über das Thema BACH	3,-	Spindler, Fritz. Op. 93. Sylphen. Leichte Tanz-	
Henselt, Adolph. Op. 28. Deux petites Valses.		Pilgerchor aus Wagner's Tannhäuser. Paraphrase	2,-	weisen. (Polonaise. Tyrolienne. Polka. Mazurka.	
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Op. 20. Drei Stücke. (Albumblatt. Walzer. Serenata)	1,80	No. 1 u. 2	je	No. 1, 3, 5, 6, 7, 8 je M. 1,50. No. 2, 4 je M. 1,-. No. 9 M. 1,80.	
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No. 3. Walzer (C dur)	1,30	Op. 28. In Saus und Braus. Salonstück in Galoppform	1,30	8, 10 je M. 1,30.	
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